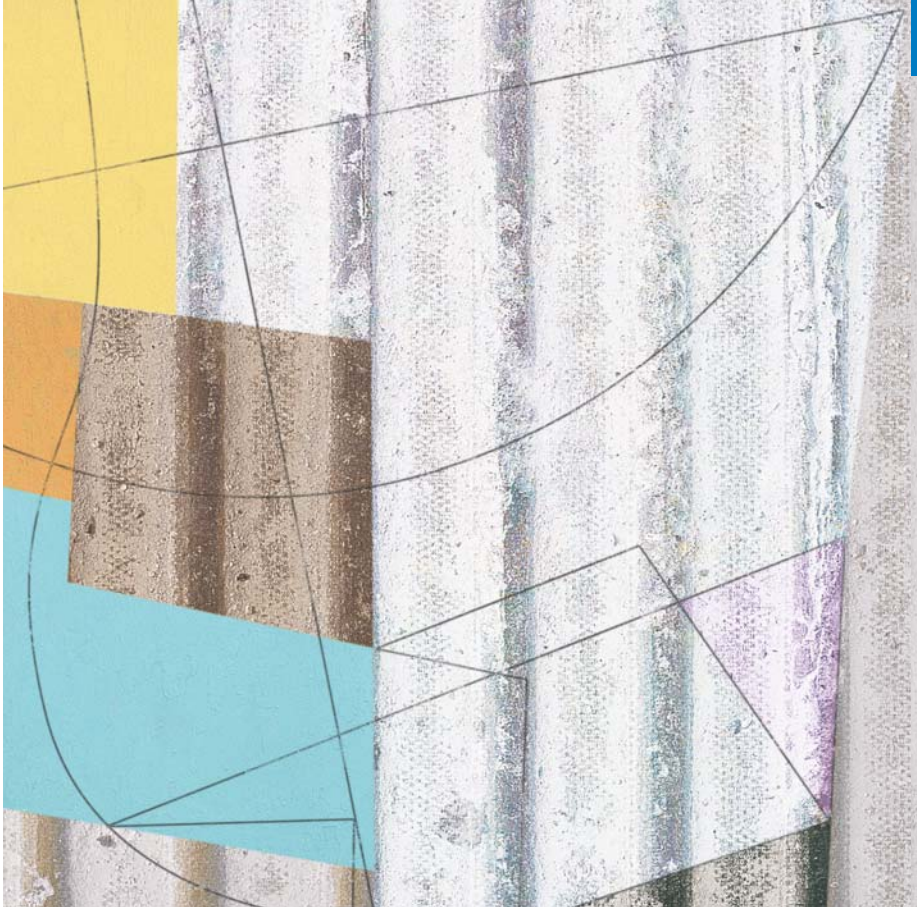
Elisabeth Lutyens

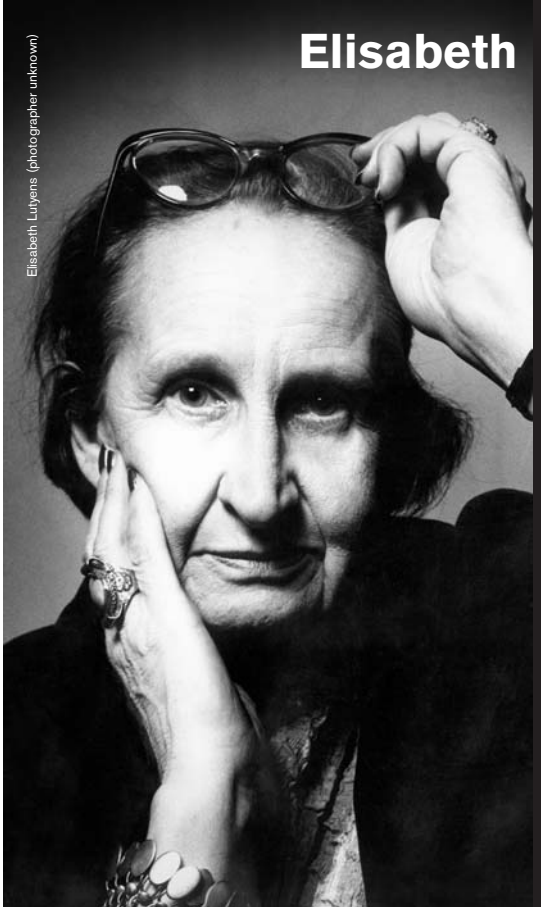


EXAUDI

James Weeks *director*

ENDYMION

Elisabeth Lutyens (1906-1983): A Centennial Celebration



Elisabeth Lutyens (photographer unknown)

A century on from her birth and twenty three years after her death, Elisabeth Lutyens remains an unforgettable presence to all who knew her, while her large output, so arduously achieved and patchily received during her lifetime, continues to be sifted and revalued. An earlier disc on this label (NMC D011, released in 1993) attempted to encapsulate her entire compositional development in a choice of works ranging from the pioneering serialism of her Chamber Concerto No 1 (1940) to her lapidary last utterances, *Triolet I* and *II* (1983).

This centennial disc may seem narrower in its scope, comprising choral and instrumental pieces ranging from the Motet (*Excerpta Tractati Logico-Philosophici*) of 1953 to *Verses of Love* (1970). But these middle years, between the necessarily more tentative qualities of her earlier music and the copious but uneven production of her final period, tend to represent Lutyens at her concentrated and passionate best; when she at last began to receive the recognition and performances she had long deserved and her work began to influence a younger generation of composers.

Granted, a just appraisal even of this middle period would require renewed attention to her neglected larger-scale works: the return to the catalogue, for instance, of the classic recording of her masterpiece *Quincunx* (1960), or the belated premiere of her opera *The Numbered* (1967). The choice of works the present writer has made for this CD is intended rather to focus on the essential qualities and strengths of her musical language. Their ordering as a solo prelude followed by a quasi-symmetrical alternation of four choruses and three trios is also deliberate. Lutyens liked palindromes and bi-lateral symmetries and often made use of such schemes in her works.

She would surely also have been pleased that the recording sessions took place in St Jude's, Hampstead, designed by her visionary architect father, Sir Edwin Lutyens – who may have been too absorbed in his schemes to give her all the childhood attention she craved but for whom she preserved a lasting affection.

Bayan Northcott, July 2006

Elisabeth Lutyens

	Présages for solo oboe, Op 53 (1963)	**10'35**
1	Recitativo: Lento	1'40
2	Variation I: Allegro	0'59
3	Variation II: Moderato	1'05
4	Variation III: Allegro	0'54
5	Variation IV: Adagio	1'39
6	Variation V	0'56
7	Variation VI: Allegro	0'47
8	Variation VII: Liberamente	1'14
9	Coda	1'21
10	**Motet (*Excerpta Tractati Logico-Philosophici*)**, Op 27 (1953)	**9'46**
	Wind Trio for flute, clarinet and bassoon, Op 52 (1963)	**9'52**
11	Improvisation I: Moderato	1'14
12	Interlude I: Andante	0'41
13	Improvisation II: Allegro	1'22
14	Interlude II: Lento	0'36
15	Improvisation III: Molto Allegro	1'47
16	Interlude III: Adagio	0'45
17	Improvisation IV: Commodo	1'14
18	Interlude IV: Moderato	0'34
19	Improvisation V: Alla breve	1'39
	Magnificat and Nunc Dimittis (1965)	**7'41**
20	Magnificat	5'01
21	Nunc Dimittis	2'40

	String Trio, Op 57 (1964)	**12'24**
22	I Molto moderato – Poco allegro – Meno mosso	3'13
23	II Lento	1'37
24	III Poco presto	1'56
25	IV Allegretto	1'21
26	V Recit.: Lento – Introd.: L'istesso tempo – Molto allegro – Poco meno mosso – Molto allegro	4'17
27	**Verses of Love** (1970)	**6'07**
	Fantasie Trio, Op 55 (1963)	**11'50**
28	I	4'15
29	II	4'01
30	III	3'34
31	**The Country of the Stars** (1963)	**8'23**
	Total timing	**77'30**

EXAUDI
James Weeks *director*

SOPRANO
Juliet Fraser*
Julia Doyle+ (except 20-21)
Amanda Morrison (20-21 only)

ALTO
Ruth Massey+
Tom Williams*

TENOR
Jonathan Bungard*
Stephen Jeffes+

BASS
Jonathan Saunders+
Jimmy Holliday*

* solo in Motet
\+ solo in *The Country of the Stars*

ENDYMION

Helen Keen	*flute*
Melinda Maxwell	*oboe*
Mark van de Wiel	*clarinet*
Michael Dussek	*piano*
Krysia Osostowicz	*violin*
James Sleigh	*viola*
Jane Salmon	*cello*

Présages for oboe, Op 53 (1963)

Lutyens composed this set of monodic doubles for one of her favourite performers, the oboist Janet Craxton, and subtitled it "recit. and variations for solo oboe on Cassandra's lament from the *Oresteia*" – though her choice of literary source may, in turn, reflect her own desolation and loneliness following the death in 1962 of her husband, the once-influential new music animateur Edward Clark. Compared with the more rigorous serial technique of her post-war music, the 12-note row is already handled here with some latitude – the first two trichords being variously permutated before the second hexachord arrives – as though, having attained the kind of serial *sound* she aspired to, she felt ready to relax the technical rigor by which she had gained it. The opening recitative, in the manner of a tragic plaint, exemplifies the fine-spun austerity of her linear writing. There are seven variations, of which the Adagio fourth comprises the expressive heart of the sequence. The Coda is a variant reprise of the opening plaint.

Motet (*Excerpta Tractati Logico-Philosophici*), Op 27 (1953)

Lutyens often recalled the premiere of Webern's cantata *Das Augenlicht* at the 1938 ISCM festival in London as the major revelation of her earlier years. Indeed her development of a personal 12-tone method during the 1940s – a time when few Second Viennese School scores were available to guide her – seems to have been largely inspired by a desire to reconstitute in her own terms the experience of those intense few minutes. And never more so than in her Motet, Op 27, which was commissioned by her long-standing supporter, William Glock, for performance at his Dartington Summer School. She had already began to imagine hieratic choral textures when Wittgenstein's early *summa* the *Tractatus Logico-Philosophicus* was drawn to her attention. Making a representative selection of its severe propositions, she set these in the original German as a sequence of chants and litanies which, while relatively straight forward in rhythm were probably beyond the capacity of almost any British choir of the day to pitch. Lutyens recalled the 1954 Dartington premiere, by six solo voices with harpsichord (!), as unrecognisable, and it was not competently performed until the 1960s. But in the meantime, the Motet acquired an almost talismanic standing among the younger composers who sought Lutyens's guidance as a model of how to shape serial lines and balance atonal chord progressions with purity of style and luminosity of sound.

Motet (*Excerpta Tractati Logico-Philosophici*)
Text taken from *Tractatus Logico-Philosophicus* by Ludwig Wittgenstein

Die Welt ist alles, was der Fall ist.
Die Welt ist die Gesamtheit der Tatsachen.
Die Tatsachen im logischen Raum sind die Welt.
Was der Fall ist, die Tatsache, ist das Bestehen von Sachverhalten.
Der Sachverhalt ist eine Verbindung von Gegenständen.
Die Gegenstände bilden die Substanz der Welt.
Raum, Zeit und Farbe sind Formen der Gegenstände.
Im Sachverhalt hängen die Gegenstände ineinander, wie die Glieder einer Kette.
Die Gesamtheit der bestehenden Sachverhalte ist die Welt.
Das Bestehen und Nichtbestehen von Sachverhalten ist die Wirklichkeit, ist die Welt.
Das Bild ist ein Modell der Wirklichkeit, ein Bild der Welt.
Das logische Bild der Tatsachen ist der Gedanke.
Der Gedanke ist der sinnvolle Satz.
Der Satz ist ein Bild der Wirklichkeit.
Der Satz ist artikuliert.
Der Satz zeigt seinen Sinn.
Der Satz zeigt, wie es sich verhält, wenn er wahr ist. Und er sagt, daß es sich so verhält.
Einen Satz verstehen, heißt, wissen was der Fall ist, wenn er wahr ist.
Der Satz zeigt die logische Form der Wirklichkeit.
Er weist sie auf.
Die Logik ist vor jeder Erfahrung, daß etwas so ist.
Die Logik erfüllt die Welt.
Die Welt und das Leben sind Eins.
Ich bin meine Welt.
Der Sinn der Welt muß außerhalb ihrer liegen. In der Welt ist alles wie es ist und geschieht alles wie es geschieht.
Wie auch beim Tod die Welt sich nicht ändert, sondern aufhört.

Der Tod ist kein Ereignis des Lebens.
Den Tod erlebt man nicht.
Der lebt ewig, der in der Gegenwart lebt.
Ist denn dieses ewige Leben dann nicht ebenso rätselhaft wie das gegenwärtige?
Die Lösung des Rätsels des Lebens in Raum und Zeit liegt außerhalb von Raum und Zeit.
Die Lösung des Problems des Lebens merkt man am Verschwinden dieses Problems.
Das Rätsel gibt es nicht.
Wenn sich eine Frage überhaupt stellen läßt, so kann sie auch beantwortet werden.
Denn Zweifel kann nur bestehen, wo eine Frage besteht; eine Frage nur, wo eine Antwort besteht; und diese nur, wo etwas gesagt werden kann.
Wovon man nicht sprechen kann, darüber muß man schweigen.

Translation
The world is everything that is the case.
The world is the totality of facts.
Facts in logical space are the world.
What is the case, the fact, is the existence of atomic facts.
An atomic fact is a combination of objects.
Objects form the substance of the world.
Space, time and colour are forms of objects.
In the atomic facts objects hang one in another, like the members of a chain.
The totality of existent atomic facts is the world.
The existence and non-existence of atomic facts is the reality.
The picture is a model of reality.
The logical picture of facts is thought.
The thought is the significant proposition.
The proposition is a picture of reality.

The proposition is articulate.
The proposition *shows* its sense.
The proposition *shows* how things stand, *if* it is true. And it *says*, that they do so stand.
To understand a proposition means to know what is the case, if it is true.
The propositions *show* the logical form of reality.
They exhibit it.
Logic *precedes* every experience – that something is *so*.
Logic fills the world.
The world and life are one.
I am my world.
The sense of the world must lie outside the world. In the world everything is as it is and happens as it does happen.
As in death, too, the world does not change, but ceases.
Death is not an event of life.
Death is not lived through.
He lives eternally who lives in the present.
Is this eternal life not a enigmatic as our present one? The solution of the riddle of life in space and time lies *outside* space and time.
The solution of the problem of life is seen in the vanishing of this problem.
The *riddle* does not exist.
If a question can be put at all, then it can also be answered.
For doubt can only exist where there is a question; a question only where there is an answer, and this only where something *can* be *said*.
Whereof one cannot speak, Thereof one must be silent.

English translation by David Pears and Brian McGuinness, reprinted by kind permission of Routledge & Kegan Paul Ltd

Wind Trio for flute, clarinet and bassoon, Op 52 (1963)

As Lutyens grew older and more productive, the close succession of first performances increasingly precluded subsequent hearings of works which, with further attention, might have established themselves. The Wind Trio, for flute, clarinet and bassoon – one of the no less than eight BBC commissions Lutyens received during Glock's regime as Controller, Music – was composed for performance and broadcast in one of his BBC Third Programme Invitation Concerts in December 1963, but has been little played – if ever – since. This neglect is a pity for it exemplifies her penchant for assembling larger forms from chains of intensely wrought miniatures. Here, there are five short movements entitled Improvisation I – V. Whether dealing in the ductile interweaving of arabesques in Improvisation I, the brusque group gestures of Improvisation II or the valedictory hesitations of Improvisation V, the writing is notable for its the variety of texture from a line-up that might be thought appropriate only to a lighter French style of divertimento. Some of the most poetic moments, however, come in the additional brief transitional movements Lutyens labels Interlude I – IV: an idea she derived from *Movements* (1959) by Stravinsky – one of her few peers for whom she cherished both a professional admiration and a personal friendship.

Lutyens's aristocratic mother, Lady Emily Lytton, was a proselytising Theosophist who dragged her children off to India and submitted them to the teachings of Krishnamurti, and the experience seems to have left the young Elisabeth with a lifelong horror of organized religion. Her sole contribution to the Christian liturgy, the *Magnificat and Nunc Dimittis,* was commissioned for the Coventry Cathedral Choir – though there is no evidence that body ever conquered its fearsome difficulties – and published as a supplement to *The Musical Times* in 1965. In contrast to the visionary calm of the Wittgenstein Motet, this is Lutyens at her most vehemently rhetorical, with almost every phrase of the text characterised by shift of rhythm and texture. The outset of the *Magnificat* testingly spotlights the sopranos, as befits a setting of the Virgin Mary's ecstatic response to the Annunciation. The rhythmically pattering word-setting of the *Nunc Dimittis* is almost exaggerated in its articulation, as if at all costs to counter the blurring effect of a cathedral acoustic. But the overall effect is remarkably powerful.

Magnificat and Nunc Dimittis (1966)

To the choir of Coventry Cathedral

Magnificat

My soul doth magnify the Lord: and my spirit hath rejoiced in God my Saviour.
For he hath regarded the lowliness of his handmaiden.
For behold, from henceforth all generations shall call me blessed.
For he that is mighty hath magnified me: and holy is his name.
And his mercy is on them that fear him throughout all generations.
He hath shewed strength with his arm; he hath scattered the proud in the imagination of their hearts.
He hath put down the mighty from their seat and hath exalted the humble and meek.
He hath filled the hungry with good things and the rich he hath sent empty away.
He remembering his mercy hath holpen his servant Israel: as he promised to our forefathers, Abraham and his seed, for ever.

Glory be to the Father, and to the Son and to the Holy Ghost; as it was in the beginning, is now, and ever shall be, world without end, Amen.

Nunc Dimittis

Lord, now lettest thou thy servant depart in peace, according to Thy word.
For mine eyes have seen Thy salvation,
Which Thou hast prepared before the face of all people;
To be a light to lighten the Gentiles, and to be the glory of Thy people Israel.

Glory be to the Father, and to the Son and to the Holy Ghost; as it was in the beginning, is now, and ever shall be, world without end, Amen.

String Trio, Op 57 (1964)

Composed for, and premiered by, the Oromonte Trio at the ICA in 1964, the String Trio is something of an extreme even in Lutyens's output in its demands on performer and listener alike – just as Webern's String Trio, Op 20 marked an extreme in his. Lutyens associated the Webern with her first encounters with Edward Clark, and evidently strove for a comparably self-transcendent achievement. The first of her five movements is already a complex mosaic of compressed gestures and glancing nuances. The second distils a mood of restless stasis in just 12 pianissimo bars. The fast third is a test of ensemble playing as the three instruments alternately phrase together then fly apart, while the curiously sauntering, intermezzo-like fourth, is a test of continuity. Then, as the fifth movement announces itself in a jagged recitative, one begins to sense another model behind Webern. Along with Debussy and Webern, Lutyens always named Beethoven as her third favourite composer. After a few bars hesitation, her finale launches itself in a fierce dialectic of jagged figures mitigated only by a sparser trio section at its centre, and marked at the dizzying tempo of ♪ = 200. As a sometime string player herself, Lutyens must have intended a sense of struggling for the impossible. Where have we heard this kind of struggle before? Lutyens's finale is not a little like a Webernian miniaturization of Beethoven's *Grosse Fuge.*

Verses of Love (1970)

Though unsystematic in her reading, Lutyens had an unerring eye for what she needed, and a richly diverse anthology of poetry and prose could be drawn from the many texts she set. Composed for another *Musical Times* supplement in 1970, the three-section part-song *Verses of Love* sets lines of Ben Jonson in the more relaxed manner of much of her later music. The first section, headed 'He of her' evokes a mood of hushed rapture from little more than a tenor line weaving through hummed tone-clusters. In 'She of him' the sopranos and altos respond in more ballad-like phrase patterns before 'His last word' returns to the opening texture. There is little evidence any longer of 12-tone processes behind the gentle, post-tonal harmony – though some of Lutyens's late scores could still be abrasively dissonant.

Verses of Love
Words by Ben Jonson (1572-1637)

I – He of her:
Have you seene but a bright Lillie grow,
Before rude hands have touch'd it?
Have you mark'd but the fall o' the Snow
Before the soyle hath smutch'd it?
Have you felt the wooll o' the Bever?
Or Swans Downe ever?
Or have smelt o' the bud o' the Briar?
Or the Nard in the fire?
Or have tasted the bag o' the Bee?
O so white! O so soft! O so sweet
is she!

II – She of him:
He would have a hand as soft
As the Downe, and shew it oft;
Skin as smooth as any rush,
And so thin to see a blush
Rising through it e're it came:
All his blood should be a flame,
Quickly fired as in beginners
In love's Schoole, and yet no sinners.
Nor o'erpraise, nor yet condemne;
Nor outvallew, nor contemne;
Nor doe wrongs, nor wrongs receave;
Nor tie knots, nor knots unweave;
And from baseness to be free,
As he durst love truth and me.
Such a man, with ev'ry part,
I could give my very heart.

His last word
I'le taste as lightly as the Bee,
That doth touch his flower, and flies away.

I – He of Her: from *A Celebration of Charis in Ten Lyric Pieces: IV. Her Triumph*
II – She of Him: from *A Celebration of Charis in Ten Lyric Pieces: IX. Her Man described by her own Dictamen*
His Last Word: from *Begging Another*

Fantasie Trio for flute, clarinet and piano, Op 55 (1963)

This beautifully balanced three-movement structure was commissioned for performance in Dublin in December 1963 by the Chantry Trio, of which the clarinettist, Georgina Dobrée, was another of Lutyens's long-standing artistic associates. The outer movements are once again mosaic sequences, cross-cutting incisively active and delicately poised inventions, though the textures are more open and airy than in the Wind Trio or String Trio. The slow middle movement is something special: a long-breathed clarinet line, joined in due course by the flute, the two instruments circling one another in slow motion arabesques, only briefly and delicately punctuated by the piano at the mid-point, and with the flute eventually leaving the clarinet to round off the discourse alone. Though setting the wind players the severest tests of breath control, tone production and dynamic shading, the mood created is one of mesmeric stillness.

The Country of the Stars, Op 50 (1963)

Apparently yet another score dating from 1963, when it was published as a *Musical Times* supplement, Lutyens's motet-like part-song *The Country of the Stars* may have been conceived or even composed back in 1957, at the time she was working on her large-scale Chaucer cantata *de Amore* – if her memory in her not-always reliable autobiography *A Goldfish Bowl* (London, 1972) is to be trusted. The text was extracted, with minor linguistic adjustments, from Chaucer's prose translation of that key work of Medieval thought, Boethius's *De Consolatione Philosophie*, Book IV, Metre VI. Lutyens sets this visionary meditation on the regulation of the starry heavens and the courses of the earthly seasons by Divine Love as a succession of rhythmic incantations, angular lines and chordal litanies mid-way in manner between the Wittgenstein Motet and the *Magnificat and Nunc Dimittis.* The concluding unison C incantation on the text "…by Love returned, to the cause that hath given them being", with its single numinous chord on the last word, provides a fitting cadence to this centennial retrospective.

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The Country of the Stars
Words by Boethius, translated by Chaucer

If thou will demen in thy pure thought the rightes or the lawes of the high thunderer, look thou and behold the heightes of the sovereign heaven. There kepen the stars, by rightful alliance of thinges, their old peace. The sun, ymoved by his ruddy fire, disturbeth not the cold circle of the moon. Nor the star called 'the Bear', that enclyneth his ravishing courses abouten the sovereign height of the worlde, nor the same star Ursa is nevermore washen in the deep western sea.

And Hesperus the star bodeth and telleth the late nightes; and Lucifer the star bringeth again in the clear day. And thus maketh Love interchangeable the perdurable courses; and thus is discordable battle put out of the country of the stars.

This accordance atempreth by evenlike manners the elements, that the moist things striving with the dry things even place by seasons; and the cold things joineth them by faith to the hot thinges; and that the light fire ariseth into height; and the heavy earthes sink down by their weightes. The floury year yieldeth sweet smelles in the first summer season warming; and the hot summer drieth the cornes; and autumn cometh again, heavy with apples; and the fleeting rain bedeweth the winter. This atemprance nourisheth and bringeth forth all thing that breatheth life on this world; and thilke same atemprance, ravishing, hideth and taketh away and drencheth, under the last death, all thinges yborn. This is the commune of Love to all thinges; and all thinges ask to be beholden by the force of good. For else they might not lasten; if that they come not again soon after, by Love returned, to the cause that hath given them being.

ELISABETH LUTYENS

Daughter of a famous father and aristocratic mother, Elisabeth Lutyens recalled feeling somewhat overlooked as a child, choosing music as a gesture of self-definition: "Too bad if I had no talent – I would simply have to acquire one". After conventional training at the Ecole Normale de Musique in Paris and the Royal College in London between 1922 and 1930, she duly threw herself into the London new music scene, co-founding a concert series. Yet only with the pioneering of an idiosyncratic serialism in the early 1940s did she begin to realize her radical vision.

Neither her radicalism nor her sex endeared her to the conservative post-war British musical establishment. Over the next couple of decades she was obliged to earn most of her income from radio work and films (including her score for the 1965 horror feature *The Skull*, recorded on NMC D073) while raising four children and supporting a non-earning husband. But by the late 1950s she felt she had at last broken through to a new integration of technique and expression, just as a younger generation of composers inspired by her example – including Malcolm Williamson, Alexander Goehr and Richard Rodney Bennett – was emerging, and her long-term supporter William Glock was put in musical charge at the BBC.

There followed a period of considerable success for her music in the 1960s and early '70s, if gradually overshadowed by her notoriety as an outspoken eccentric and undermined by ill-health. However, she continued to compose copiously to the end, while guiding such younger composers Alison Bauld, Brian Elias and Robert Saxton. Since her death in 1983, the appearance of a well-researched biography – *A Pilgrim Soul* by Meirion and Susie Harries (London 1989) – and a renewal of interest in her achievement have suggested her standing in 20th-century music is likely to remain permanent.

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EXAUDI

EXAUDI is a young ensemble dedicated to fresh and dynamic performances of the most exciting contemporary choral music.

Formed in 2002 by James Weeks (director) and Juliet Fraser (soprano), and drawing its singers from among Britain's brightest new vocal talents, EXAUDI has received substantial acclaim for its innovative, imaginative and fearless approach to a wide-ranging repertoire. The group is flexible in number, varying between four and twelve voices.

EXAUDI's programming typically views contemporary music within larger historical contexts, often combining new music with old, specialising particularly in the music of the early and High Renaissance. The ensemble is also responsible for commissioning and creating brand-new works, and has given many world and UK premières by composers including Richard Ayres, Howard Skempton, Wolfgang Rihm, Michael Finnissy, James Weeks and Claudia Molitor.

photo: Will Rosser

EXAUDI has appeared at many leading UK venues and festivals, including Aldeburgh, Vale of Glamorgan, and Huddersfield Contemporary Music festivals, Dartington International Summer School, and London's South Bank and National Portrait Gallery. The ensemble broadcasts regularly on BBC Radio 3 and has released critically acclaimed recordings on NMC of Michael Finnissy (NMC D110) and Christopher Fox (NMC D114).

EXAUDI gratefully acknowledges support from the PRS Foundation.

www.exaudi.org.uk

JAMES WEEKS

Director

Born in Blackburn in 1978, James Weeks was Organ Scholar of Queens' College, Cambridge from 1997-2000, where he read Music, and recently completed a PhD in composition at the University of Southampton. His music is regularly heard across Europe and broadcast on German and Dutch radio and BBC Radio 3, and is promoted by the BMIC's New Voices scheme (www.bmic.co.uk). As a conductor he is known for his championing of contemporary music, particularly with EXAUDI, which he formed in 2002 with the soprano Juliet Fraser and has directed since then. He has also worked with the New Music Players, IXION, I Fagiolini and Endymion, and maintains a busy guest conducting schedule throughout the UK. James teaches composition at Winchester and Eton Colleges, gives infrequent organ recitals of new music, writes regularly for a number of new music journals, broadcasts on Radio 3, and is a member of the experimental music ensembles Klangsieben and The Hola.

ENDYMION

Since its formation in 1979 Endymion has built a secure reputation across a broad and often adventurous repertoire and won a strong following among audiences throughout the UK and abroad. They have been called one of the few chamber groups as much at home with Mozart as with Birtwistle.

Endymion has made a speciality of twentieth-century music theatre and small-scale opera, including collaborations with the Royal Opera House's Garden Venture, Women's Playhouse Trust and Opera Factory. Endymion has appeared at most of the major British festivals, performed three times at the Proms and made tours of Ireland, Italy, Spain, Finland and Mexico. Recent performances have included premières of works by Raymond Yiu, Michael Zev Gordon, Simon Wills, Brian Elias, Anthony Gilbert, Harrison Birtwistle, Peter Maxwell Davies, Alexander Goehr, Colin Matthews and Anthony Payne.

Endymion also runs several successful education programmes with young and amateur composers. Endymion has released many recordings, including works by Stravinsky, Britten, Magnus Lindberg, York Bowen, Edmund Rubbra, Thomas Dunhill and Zdenek Fibich.

Endymion is grateful for the generous support of The Foyle Foundation, The Marina Kleinwort Charitable Trust and the PRS Foundation.

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For EXAUDI:
Engineer **ANDREW POST**
Producer **ANDREW GRIFFITHS**

For Endymion:
Engineer **ANDREW POST**
Producer **DAVID LEFEBER**
Co-producer **BAYAN NORTHCOTT**

Executive Producer for NMC **COLIN MATTHEWS**

Cover image and graphic design **FRANCOIS HALL**

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COLIN MATTHEWS *Executive Producer*
HANNAH VLČEK *Label Manager*
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ANNE RUSHTON *Business & Development*

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FOR FURTHER DETAILS PLEASE CONTACT:
NMC Recordings Ltd.
at 18-20 Southwark Street, London SE1 1TJ, UK.
Tel: +44 (0)20 7403 9445
Fax: +44 (0)20 7403 9446
E-mail: nmc@nmcrec.co.uk
Website: www.nmcrec.co.uk

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